Art Gallery of Ontario

THE GALLERY

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The Art of William Blake Comes to Toronto

by Katharine A. Lochnan

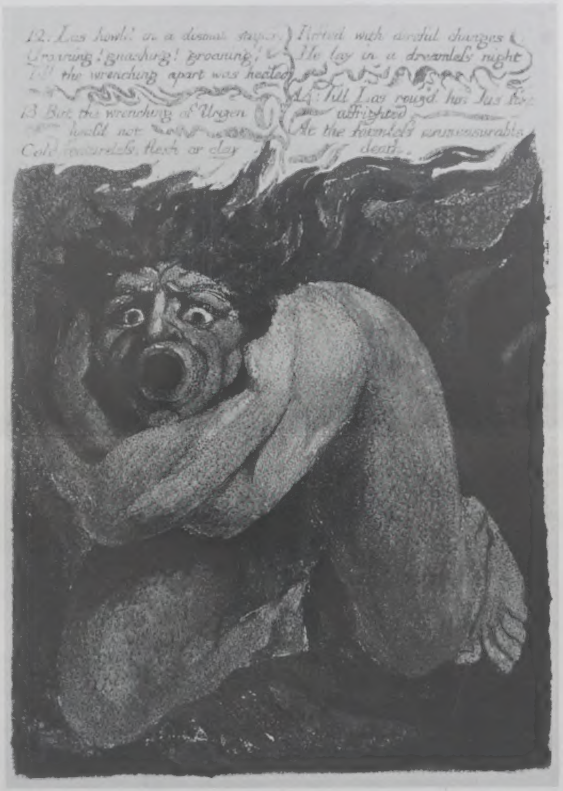
William Blake: His Art and Times opens in the Sam and Ayala Zacks Wing on December 4 and continues through February 6, 1983.

William Blake (1757-1827), the great British poet and mystic, is no stranger to Toronto. Generations of students at the University of Toronto have reaped the benefit of Professor Northrop Frye's scholarship in the field; many others will remember the great spate of Blake posters and facsimile reproductions which came to market in response to the intellectual and revolutionary ferment of the late 1960s.

What has never been seen in Toronto, or indeed in Canada, are the artistic products of the poet's busy and inventive hand. The advent of the exhibition, *William Blake: His Art and Times*, commissioned by the Gallery in 1977 from Professor David Bindman, Reader in Art History at Westfield College, University of London, will provide Canadian audiences with their first and perhaps only opportunity to view the work of this eccentric genius so seldom displayed on account of its rarity and sensitivity to light.

Dr. Bindman set out to demonstrate the strength of Blake holdings in the United States which have not received as much exposure as the holdings of British museums. Having secured unique and indispensable loans from The Tate Gallery and the British Museum, Dr. Bindman set out on a tour of North American collections and began to put together his list of desiderata. Central to this tour was a visit to the Yale Center for British Art where he was able to study at leisure the extraordinary private holdings of Mr. Paul Mellon. The enthusiasm of the Yale Center for the exhibition led us to form a partnership, and to share the exhibition and its organization. The fact that we are able to show almost all of the items on Dr. Bindman's original list demonstrates the admiration with which collectors and curators view his publications on the art of Blake and his contemporaries, and the role of Paul Mellon and the Yale Center in encouraging British art scholarship. The ambitious exhibition that has resulted is viewed as a North American response to the great Blake exhibition which Martin Butlin organized at The Tate Gallery in 1978.

When the exhibition opens in Toronto on December 4 following its showing at Yale the exhibition will be seen in the Zacks Galleries under carefully controlled lighting conditions. Almost all of Blake's artistic production is executed in subtle and delicate watercolour washes or unstable coloured inks on small or medium-size pieces of paper. The galleries will therefore be darkened, and each work lit with parabolic reflectors which enable the eye to adjust to a low-light level. This "jewel-box" technique of lighting will enable Blake's colours to glow without subjecting them to damaging doses of light. As David Bindman has pointed out, "for the remainder of their natural lives, and in order to prolong their existence, many of Blake's manuscripts, printed books and drawings, are destined to see no light of day and very little light of any sort, however carefully filtered and controlled."



William Blake (British, 1757-1827), *Los howld in a dismal stupor,* from *The Book of Urizen*, 1794-96; relief etching, colour-printed, with pen and watercolour, 15.8 x 11.0 cm. Mr. and Mrs. Paul Mellon, Upperville, Va.

The exhibition will be laid out in 17 sections to enable the viewer to follow Blake's development step by step. Bindman, whose concern has been to focus on Blake's artistry as distinct from (though not unrelated to) his poetry, has produced what John Russell has called "an exceptionally thorough, distinguished and well thought out exhibition" (*New York Times*, October 3, 1982). Concerned to put Blake firmly into the artistic and intellectual context of his day, Dr. Bindman has separated out his major theme which shows Blake's own internal evolution as a creative and imaginary thinker, from the artist's more mechanical work as a reproductive engraver, and from displays which provide a running commentary on his life, ideas, and historical context.

The exhibition begins with the work executed during Blake's seven-year apprenticeship to the engraver James Basire. While learning to make a living reproducing the paintings of others, Blake aspired to become a history painter, and wrote poetry in his spare moments. He rejected the teachings of Sir Joshua Reynolds, preferring the linear to the painterly tradition in art, and rejected the primacy of Rubens in favour of the early Italian "primitives," and the austere contours of Raphael and Michelangelo. He thus went against the dominant artistic tendencies of his own time, and set out on an independent path which guaranteed obscurity in his own day.

Having learnt the basic techniques of engraving and printing, Blake applied his knowledge to the evolution of secret relief etching and coloured printing processes which he could use to publish and illustrate his poetry and free himself from what he viewed as the tyranny of unsympathetic publishers. Stimulated by visions from the nursery on, Blake was viewed as something of a madman for he claimed to have been visited by God, by Christ and the Apostles, and by angels sitting in trees. Like the prophets of the Old Testament, he aspired to a level of vision which gave rise to mystical ecstasy. A child of the Age of Reason, Blake rebelled against its authoritative tenets, and attributed to the reign of intellect a rationale for tyranny and slavery. Along with a number of artistic and philosophical contemporaries who dreamt of a more democratic world where imagination and creativity would be prized, he exulted in the American Revolution and in the outbreak of revolution in France in 1789, hoping that the year 1800 would mark the beginning of a new and better era in the history of the world. Sadly, the French Revolution quickly deteriorated from idealism to terrorism, and to the establishment of yet another form of oppression, first under Robespierre, then under Napoleon. Blake's apocalyptic vision, stimulated by the great events which were taking place, gave rise to his first great prophetic books, *America* and *Europe* which may be seen in the exhibition.

After 1800, despite the poverty and obscurity in which he lived with his wife Catherine Butcher, Blake began to use a lighter palette, and show a more cheerful frame of mind. He turned increasingly to the Bible and to great works of literature for his inspiration, always expressing through his interpretations his own internal vision. Among his most dramatic works are the illustrations which he made for the *Book of Revelation*. We are extremely fortunate in being able to include four of these in the exhibition, including *The Great Red Dragon and the Beast from the Sea*, c. 1803-5, and *The Number of the Beast is 666*, c. 1803-5.

While the mood and imagery of Blake's work shift from the sublime to the elegiac, from violent to tender, from overwhelming to delicate, his vision never weakens. The beauty of his late works, such as the great coloured copy of *Jerusalem* and the watercolours of his *Dante Series*, shows the vigour of his intellectual life and the fertility of his mature artistic imagination. Blake stands, as he believed, at the end of one epoch and at the beginning of the next. One leaves the exhibition feeling as if one has been visited by an extraordinary mind and eye which synthesized all mythological, biblical, historical, and literary experience into a poignant commentary on the place of imagination in building a better world.

For those who wish to probe Blake's visual imagery more deeply, the exhibition will end in a symposium on "The Visual Languages of William Blake" on February 4 and 5. The symposium will begin on Friday evening with a lecture by Professor Northrop Frye on "William Blake's Bible Illustrations," and will continue on Saturday with six papers by Blake specialists from Europe, the United States, and Canada.

I should like to add how very pleased we are to have the sponsorship of Brascan Limited, and the assistance of the Social Sciences and Humanities Research Council of Canada and The British Council for this exhibition and symposium.

Katharine A. Lochnan is Curator of Prints and Drawings and coordinated the Blake exhibition for the Art Gallery of Ontario.

Recent Work in Colour Video by Canadian Artists

by Peggy Gale

New colour videotapes by Canadian artists will be featured in two upcoming exhibitions. *New Narratives for Living-Room Viewing*, showing from November 13 to December 31, 1982, and *Particular Politics*, from January 15 to February 13, 1983, will be on view in the Signy Eaton Gallery.

Artists' video has flourished in Canada for over a decade. Stimulated by the late-sixties development of a low-cost, portable, small-format video camera, it was welcomed as a means to create personal, often poetic work within the new technologies. The tapes were always in black and white, and rarely edited; the tools of this new medium were still in a fledgling state aimed at a home-production market. But artists and others seized the potential of the medium immediately and began producing tapes for closed-circuit viewing.

The Art Gallery of Ontario presented *Videoscape* in 1974-75, a survey of artists' video productions in the first years of activity; in the intervening time, videotapes have often been programmed at the Gallery. Today, the introduction of *colour* as a standard for artists' productions, and the growing potential for cablecast and larger audiences, have subtly altered the approach of many artists working with the medium. At the same time, these factors have changed audience response to new video works. *New Narratives for Living-Room Viewing* and *Particular Politics*, to be shown at the Gallery over the winter season, are two small theme-generated selections of recent work in video by artists.

New Narratives features five titles produced since 1980, each one utilizing colour production techniques, smooth editing, and intriguing narrative modes. The artists play consciously on the assumptions of broadcast television, by their ironic stylizations of format and story-line, by their interest in banal content and "found" formats (the soap opera, the sitcom, the advertising trailer, and so on), and by their overall awareness of media roles and metaphors. Pacing is quick and consciously considered in these works, and the narratives have more to do with story-telling styles than those of poetry.

New Narratives for Living-Room Viewing includes works by five Canadian artists with a variety of tales to tell. Vera Frenkel continues her suspense-thriller series of works that since 1978 have taken the form of installations, audio pieces, texts, slides, and videotapes. Eric Metcalfe and Dana Atchley produce *Crime Time Comix Presents Steel and Flesh* in the tightly-edited thriller mode, while Colin Campbell presents an alter-ego work in an elegant international setting. General Idea, who have been working within "media-formats-imitating-themselves" for some years, have moved well beyond their previous video accomplishments in a new work, a glossy report of pseudo-archaeology that is eloquent despite its apparent content. All these artists depend on deft juxtapositions of shots and of characters, neatly edited dialogue, and seamless colour and location views. One of the works in *New Narratives* is entirely without words; Les Levine, in a multi-channel presentation, gives us glorious Hawaii with its never-ending waves, sunshine, escalators, tourists, beaches, pools, music . . . a wordless kind of heaven beckoning us into a blissful emptiness. All of these works are opulent, attractive, intelligent; they do not look much like "real" television, but they open up a whole new area for artists' video.

Particular Politics shows another side of recent video production and will include works by Rodney Werden, Marcella Bienvenue, Tom Sherman, Jay Yager, and Susan Britton.

Video is a visual art form, but its link with TV is evident, and television has changed much in the past 30 years. The development of mass-media television has forced us to accept different perspectives toward history, a new sense of "empty" time and speed of information, a changed relationship to the printed word and to communication issues. TV has even changed the nature of privacy, and our sense of access to power and personalities, public issues, and international events. As such it is a political form and the art works made with and for video are thus politicized as well, whether or not the artists choose to make that fact explicit.

The tapes in *Particular Politics* address the issue by *implication*; they consider the nature of communications, the force of mass-media, and the persuasion of "normalcy." The videotapes consider these difficult subjects obliquely, through demonstration, and never in so many words; as such they are powerful, subtle pieces that address our intuitions. They are both romantic and bleakly isolated in the worlds they depict.

Peggy Gale is guest curator of the New Narratives for Living-Room Viewing *and* Particular Politics *video exhibitions.*

General Idea, *Cornucopia*, 1982; colour, 10 minutes. Photo courtesy of Art Metropole, Toronto.

New Narratives for Living-Room Viewing

Colin Campbell, *Dangling by Their Mouths*, 1981, colour, 60 minutes

General Idea, *Cornucopia*, 1982, colour, 10 minutes

Eric Metcalfe and Dana Atchley, *Crime Time Comix Presents Steel and Flesh*, 1980, colour, 12 minutes

Vera Frenkel, *Stories from the Front (and the Back): A True Blue Romance*, 1981, colour, 60 minutes

Les Levine, *Visions from the God World*, 1981, colour, 30 minutes

Particular Politics

Rodney Werden, *May I/Can I*, 1979, black & white, 6 minutes

Marcella Bienvenue, *Edited Messages*, 1981, colour, 49 minutes

Tom Sherman, *Envisioner*, 1978, black & white, 3 minutes; and *Transvideo*, 1981, colour, 26 minutes

Jay Yager, *Execution*, 1972, black & white, 10 minutes

Susan Britton, *Casting Call*, 1979, colour, 36 minutes

Gallery Plans Celebration Weekend

by Flora Agnew

On December 11 and 12, the Art Gallery of Ontario will celebrate the festival season with appropriate art displays, music, films, and cooking demonstrations. There will also be a host of things to do, watch, look at, feel, smell, eat, buy, take home, wrap up, and give to someone else.

The gallery will be dressed up for the occasion. Nine 10-foot trees will be decorated and placed in the east lobby and in the Walker Court. Music will fill the Court as 12 different choirs from the community perform during the two days. A program of award-winning short animated films from the National Film Board will be shown every hour in The Jackman Hall. There will be quizzes and games for children of all ages. Clowns will greet all comers and conduct them to events throughout the Gallery.

The Grange, the Gallery's historic house, will be decked in its 19th-century Christmas decorations. Hands On, one of the most popular activities for small children, will run both Saturday and Sunday. There will be story-telling for children and book-signings for adults. Special menus for children and adults will be served in the lower lobby cafeteria.

To mark this celebration, the Junior Committee has published a poster depicting *Toy Mountain*, by Walter Trier, gift of the Trier-Fodor Foundation, 1977. This poster will be available in The Reproduction Shop, as well as in special areas set up in the East Lobby of the Gallery. Other shops open will be The Book Shop, The Jewellery Shop and a new feature, a Grange Shop, where a selection of 19th-century seasonal delicacies will be available. Art Cart will also offer stocking stuffers and small art-related gifts.

Concurrent with this two-day festival, the major exhibition, *William Blake: His Art and Times*, will be on view in the Sam and Ayala Zacks Wing. The Gallery will be open from 11:00 am to 5:30 pm Saturday and Sunday. Admission, of course, is free to all Members.

Entrance to *A Celebration* is free with admission to the Gallery and will occur during regular Gallery hours.

Flora Agnew is Past President of the Volunteer Committee, and is Co-Chairperson, of A Celebration *committee.*

THE GALLERY
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Pop Art in Prints and Multiples by English and American Artists

An exhibition of English and American Pop artists opens in Gallery E at the Art Gallery of Ontario, December 18 through February 6, 1983. Three English and four American artists are presented, and their works are evidence of differences between the two sensibilities. The work of each artist exemplifies the characteristics of Pop Art style, and each has employed the print media extensively and effectively.

The term "Pop Art" is credited to Lawrence Alloway, art historian and critic, who initially used it, along with the term "pop culture" to refer to producers of mass media rather than to works of art themselves. The art form developed first in London, England in the late fifties and then, independently, in New York in the early sixties. It is a style characterized by imagery drawn from popular and commercial aspects of the urban environment (comics and picture magazines, advertisements and packaging, the world of entertainment, cars, foodstuffs) and presented in an impersonal way, often using or simulating the visual vocabulary of mass production.

Pop Art can be traced back 50 years to Cubist collage and assemblage, when items from the real environment – newspapers, oilcloth, sugar strainers – were incorporated into paintings and sculpture, and to the ready-mades of Marcel Duchamp.

Naturally, both English and American Pop Art reflected distinct historical situations. In England, it was a resistance movement directed against the Establishment, a rejection of upper-class culture, and a longing glance at America's abundance with its more industrialized popular culture.

Andy Warhol (American, 1928–), *Marilyn* 1967; screenprint, 91.4 x 91.4 cm (image). Collection Vancouver Art Gallery.

The United States was the most industrialized nation of Western society, and New York the hub of its popular culture. Pictorial links were formed there between Abstract Expressionism, centred in New York, and Pop Art. These links were, specifically, the work of Jasper Johns and Robert Rauschenberg and, in general, the increasing interest in assemblage and the development of happenings. In the work of American Pop artists, one is immediately aware of a different intensity – a question of scale, focus, isolation of imagery, and concentration.

Pop Art was an authentic response to intellectual climate and current ideas, and the convergence of separate artists toward the idiom indicates the validity and seriousness of the movement. It involved a denial of the pictorial elements of Abstract Expressionism, and a recognition of the contemporary urban experience of overlapping signs and sign systems, and the result of an explosion in mass communications and mass production following World War II. Pop Art in New York, represented in this exhibition by artists Roy Lichtenstein, Claes Oldenburg, James Rosenquist, and Andy Warhol, tended to be isolated and larger-scaled, making for greater simplicity and sharper focussing.

Claes Oldenburg (American, 1929–), *London Knees*, 1966-68; flexible latex 33/120, 37.8 cm high. Collection Art Gallery of Ontario. Purchase, 1969.

The style in London, England, shown in the works of Peter Blake, Richard Hamilton, and Allen Jones, was gentler, more diffuse, and retaining the vestiges of painterliness. (The latter quality, however, is also visible in Oldenburg's work, indicating the difficulty in categorizing.)

Interestingly, some of the artists, through contributions to mass communications – covers for *Time*, *Newsweek*, record sleeves, and so on –became themselves part of the culture they were portraying.

The exhibition has been organized by Marie L. Fleming, Associate Curator of Contemporary Art at the Art Gallery of Ontario, and circulated through Extension Services of the Art Gallery. The Gallery owes thanks to the lenders of this exhibition, particularly Mr. J. Ron Longstaffe of Vancouver and the Vancouver Art Gallery.

Library Acquires First Edition

by Karen McKenzie

A small number of theoretical treatises and collected biographies of artists (published in the 16th, 17th, and 18th centuries) form a core group of source material that is today still indispensable to art historians. Most such works are easily accessible through modern annotated editions, anastatic reprints, or translations. The original first editions, however, retain the intrinsic value and attractiveness of a combination of fine engravings, printer's ornaments and decorated initials, hand-made paper, and fine presswork. They are desirable acquisitions for any art library. Through the generosity of the Volunteer Committee, the Edward P. Taylor Reference Library has acquired one of these important works: Joachim von Sandrart's *Academia nobilissimae Artis Pictoriae* . . . , published in Nuremberg in 1683, the second edition, in Latin, of his *Teutsche Academie der Edlen Bau-, Bild-, und Mahlerey-Künste* (Nuremberg and Frankfurt, 1675-1679).

Sandrart (1606-1688), artist, art historian, and collector, began his career as an engraver in Nuremberg. While still in his teens, he made the first of many journeys to Prague and the studio of Egidius Sadeler. In the course of his long life, he travelled throughout most of Europe from England to Malta, studying with notable artists, meeting the learned elite of many countries, and viewing private collections such as that of Charles I of England. For six years (1629-1635) he lived in Rome, a member of the international artists' colony in residence there. By 1647 he had returned

Joachim von Sandrart, *Academia nobilissimae Artis Pictoriae* . . . [Nuremberg, Christian Sigismund Froberger for the author; Frankfurt, heirs of Michael and Johann Endter and Johann von Sandrart, 1683]. Folio, half-title, title with engraved vignette, engraved frontispiece, engraved portrait, [7] 401 [10] 16 pp., 47 plates (3 double-page), 16 text illustrations and vignettes, original boards. Gift of the Volunteer Committee, 1982.

permanently to Germany, where he was regarded by his contemporaries as the leading artist of his day. He was raised to the nobility in 1653. In 1662, he realized the lifelong ambition of opening in Nuremberg an academy of art for technical and theoretical instruction. Today, however, Sandrart is remembered chiefly for his contribution to the literature of art history.

The author's monumental work, *Teutsche Academie*, was intended as a contribution to the reconstruction of German art and culture following the devastating effects of the Thirty Years' War. It consisted of a theoretical treatise, biographies of artists, an innovative chapter on Chinese art, and a first attempt at describing systematically a number of European collections, all published in two volumes between 1675 and 1679. The one-volume Latin translation by Christian Rhod was published for the foreign market in 1683, and included the theoretical and biographical portions of the German edition, with the addition of several portraits, new biographies, corrections, and supplements to the German text (as in Sandrart's own autobiography, for example). As was customary, Sandrart made free use of the work of other authors (notably Giorgio Vasari and Karel van Mander), but added a wealth of original information as well. Of special interest are his lives of the German artists, for which he transcribed oral traditions; Sandrart's biography of Grünewald (whom he also named), for example, is still the foundation of modern knowledge. Almost everything known about the artist Johann Liss, for example, is based on Sandrart's vivid account on his visit in 1629 to Venice, where he was Liss's houseguest; he comments as well on the stylistic influences absorbed by Liss while travelling in Italy and the Netherlands, and describes works by the artist that he saw.

The entire volume is liberally illustrated with over 200 portraits (some engraved after sketches by the author, and one, by Richard Collin, of Gabriel Grupello, done *ad vivum*). There are as well several didactic plates, a portrait of Sandrart by Richard Collin, and (in the Latin edition) a bird's-eye view of the author's estate at Stockau. The engravings were prepared by a group of artists that included Sandrart's nephew Jakob (1630-1708), his grandnephew Johann Jakob (1655-1698), and grandniece Susanne Maria (1658-1716), and a small network of friends, students, and others, including Richard Collin (1627-1697), Georg Christoph Eimmart (1638-1705), Leonhard Heckenauer (1650/60-1704), two members of the Kilian family (Bartholomäus, 1630-1696, and Philipp, 1628-1693), Johann Georg Waldreich (d. 1680), and Georg Andreas Wolfgang (1631-1716). Biographies of all and portraits of some of the engravers are of course included by Sandrart.

Karen McKenzie is Chief Librarian at the Gallery.

EVENTS

Exhibitions

William Blake: His Art and Times
Sam and Ayala Zacks Wing
December 4 through February 6, 1983
Perhaps the most important showing of the works of Blake to occur in North America, the exhibition places the great graphic artist in his contemporary context. Drawing on all major Blake holdings in North America, with indispensable additions from The Tate Gallery and the British Museum, the exhibition will give Canadian audiences a first opportunity to view in depth Blake's achievements in all media, including 250 temperas, watercolours, and engravings, and an outstanding group of illustrated books from the collection of Paul Mellon. The exhibition is sponsored by Brascan Limited.

Pop Art: Prints & Multiples
Gallery E
December 18 through February 6, 1983
An exhibition of English and American Pop artists, exemplifying the characteristics of Pop Art style. Artists, such as Peter Blake, Richard Hamilton, Roy Lichtenstein, and Andy Warhol used the print media extensively and effectively. Drawn from several collections, and particularly from those of Mr. J. Ron Longstaffe, Vancouver, and the Vancouver Art Gallery.

Photographs by Bill Brandt: 1929-1976
Margaret Eaton Gallery
through December 5
An exhibition of 80 photographs by Bill Brandt, widely recognized as one of the 20th-century masters of photography. Shows the major preoccupations of his career during the past 45 years, and explores Surrealism through photographic distortions, perspective, and contrasts of tonal qualities with commonplace images. Organized by the Victoria and Albert Museum, and circulated by the International Exhibitions Foundation.

New Narratives for Living-Room Viewing
Signy Eaton Gallery
through December 31
Playing on the vulgarity of television colour and its implication of banal content and formal stylization, five artists explore popular languages and storytelling through video, and ironic use of media metaphor. Colin Campbell: *Dangling by Their Mouths* (1981, colour, 60 minutes); General Idea: *Cornucopia* (1982, colour, 10 minutes); Eric Metcalfe and Dana Atchley: *Crime Time Comix Presents Steel and Flesh* (1980, colour, 12 minutes); Vera Frenkel: *Stories from the Front (and the Back): A True Blue Romance* (1981, colour, 60 minutes); Les Levine: *Visions from the God World* (1981, colour, 30 minutes, 3 channels).

Tribute: Frans Masereel
Gallery E
through December 12
Twenty-one paintings and 55 graphic works by the Belgian-born artist, who spent virtually all of his working life in France, make up this exhibition drawn from the collections of Walter and Clara Engel and Charles and Rose Tabachnick of Toronto. Organized by the Art Gallery of Windsor.

Selections from the Contemporary International Collection
Gallery of Contemporary Art
through January 30, 1983

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Roy Lichtenstein (American, 1923–), *Sweet Dreams, Baby!*, 1965; screenprint, 95.3 x 69.9 cm (paper). Collection Art Gallery of Ontario, Gift of Benson & Hedges (Canada) Ltd., 1967. From the exhibition *Pop Art: Prints & Multiples* in Gallery E, opening December 18.

Bill Brandt (British, 1904–), *April*, 1953; silver print, 34.3 x 29.2 cm. Victoria and Albert Museum. From the exhibition *Photographs by Bill Brandt: 1929-1976*, in the Margaret Eaton Gallery through December 5.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection and loans.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Gallery
Selection from the Permanent Collection and loans.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation gift.

Walter Trier Gallery
through December 5
Recent Gifts from the Trier-Fodor Foundation

Walter Trier Gallery and Anteroom
December 11 through January 30, 1983
Images of Toys – A special selection from the Trier-Fodor Foundation gift.

Restaurant Corridor
through January 9, 1983
Selections from the Klamer Collection of Inuit Art.

Extension Services

The following exhibitions will be circulated by the Art Gallery of Ontario during the month of December, 1982. Dates are subject to change.

Max Beckmann: Gesichter Portfolio
November 19 – December 12
McMaster University Art Gallery, Hamilton

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
November 26 – December 19
MacDonald Stewart Art Centre, Guelph

Cape Dorset Engravings
December 11 – January 9, 1983
Oakville Centennial Gallery, Oakville

Fiction
December 22 – February 6, 1983
The Glenbow Museum, Calgary

Pop Art
December 18 – February 6, 1983
Art Gallery of Ontario, Toronto

Richard Sewell: Tic Tac Toe Suite
November 22 – December 12
W. B. Lewis Library, Deep River

Talks and Tours

Gallery Talks are free with admission and are given regularly. Contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature artists in the collection.

Tuesday through Friday, 2:00 pm
Gallery docents give longer talks on temporary exhibitions or on aspects of the collection.

Sunday, 2:00 pm
Talk of the Week – Gallery staff give major talks in the galleries on topics related to the collection or temporary exhibitions.

Special Exhibitions
Docents will tour *William Blake: His Art and Times* on Wednesdays at 3:00 pm throughout the exhibition. Staff will tour the Blake exhibition on Wednesday, December 15 at 5:30 pm.
Group tours available; please contact the Education Scheduling Office at 977-0414, ext. 200.

Lectures

William Blake
"William Blake, Artist and Engraver"
David Bindman, University of London
The Jackman Hall
Sunday, December 5, 4:15 pm
The guest curator of *William Blake: His Art and Times* will speak on Blake and his work. Free with admission; however, tickets are necessary and are available at the Information Desk on the day of the lecture.

Symposium

"The Visual Languages of William Blake"
Friday and Saturday, February 4-5, 1983
A symposium of international scholars is being held in conjunction with the exhibition *William Blake: His Art and Times*.

Friday, February 4, 8:00 pm
Medical Sciences Auditorium, University of Toronto
"William Blake's Bible Illustrations"
Northrop Frye, University of Toronto

Saturday, February 5, 9:30 am–4:30 pm
Activity Centre, Art Gallery of Ontario
"William Blake: Satire and Revelation"
David Bindman, University of London

"Blake and the Minutest Particulars: Binding Media and Pigments in the Painting Technique of William Blake"
Bo Ossian Lindberg, University of Lund

"Blake and the Book Illustrators of His Time"
G. E. Bentley, Jr., University of Toronto

"Process and Meaning in Blake's Illuminated Books"
Robert N. Essick, University of California

"The Apocalyptic Sublime"
Morton D. Paley, University of California

"Blake's Wond'rous Art of Writing"
W. J. T. Mitchell, University of Chicago

(The Gallery acknowledges the financial support of the Social Sciences and Humanities Research Council of Canada and The British Council for a travel assistance grant.)
Registration and tour of the exhibition will take place on Friday, Febru-

ary 4, from 2:00 pm to 7:00 pm at the Art Gallery of Ontario. Tickets: $15.00 for Members, seniors; $20 for non-Members; $10 for students. The prices include admission to the Gallery and the exhibition.

Registration for the entire symposium is limited; there are, however, additional seats for the lecture by Northrop Frye at $5.

For further information and registration forms, please contact:
The Scheduling Office
Education Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414 ext. 200

Concerts

Sunday Concert Series
Walker Court
December 19, 3:00 pm
The Royal Conservatory Chamber Choir, conducted by Denise Narcisse-Mair (well known to music lovers for her success with the Hart House Choir), will sing Christmas selections by Britten, Maxwell Davis, and Vaughn Williams, including the *Ten Blake Songs*. This is the fourth in a series of eight concerts presented monthly by the Gallery in conjunction with the Royal Conservatory of Music, University of Toronto. The series is sponsored by Gannett Foundation, Inc.

Films

The films provide additional insight into the work of William Blake. They are screened at 12:30 pm in The Jackman Hall. Please note that there are NO films on December 24th and 31st. Entrance is free with admission to the Gallery.

Heroic Materialism
Friday, December 3
Part of the *Civilization* series narrated by Sir Kenneth Clark, this film provides something of the historic, artistic, and social context within which Blake worked. *50 min., colour*

The Vision of William Blake
Friday, December 10
Interesting both for the original musical score (Ralph Vaughn Williams) and the usage of Blake's poetry, prose, and art to illustrate his spiritual progress. *27 min., colour*

As a Man is — so he sees: an essay on William Blake
Friday, December 17
A personal view by Jacob Bronowski on the significance of Blake. Includes quotations from Blake's poetry and re-enactments from his life. *52 min., colour*

Art Tours

Melanesian Adventure
February 27–March 18, 1983
A Sea-Going Search for Primitive Art and Artifacts
Flying halfway around the world, with an overnight in San Francisco, we meet the world's most modern expedition ship *M.S. World Discoverer* in Cairns, Australia. Cruising through the Great Barrier Reef, we head toward Papua New Guinea (Port Moresby, Entrecasteaux and Tobriand Islands, Sepik River, Angoram, Madang), rediscovering the ancient rites and rituals, traditional native art, artifacts and culture of one of the world's most interesting island groups.

Dr. George A. Corbin, Columbia University, New York and lecturer at the Rockefeller Wing of Primitive Art, The Metropolitan Museum of Art, New York, will join us as renowned expert on the primitive art of the Melanesian area. Brochure available from the Volunteer Office.

William Blake (British, 1757-1827), *The Ancient of Days*, from *Europe a Prophecy*, 1794; relief etching, colour-printed, with wash and watercolour, 23.0 x 16.5 cm. Mr. and Mrs. Paul Mellon, Upperville, Va.

Italy
March 15–31, 1983
Along the Road to Venice and Florence
Spend two magical weeks along the road to Venice and Florence. Savour the art and architecture, the scenery, the food and wine of Verona, Vicenza, Ravenna, and Siena.

New York
March 11–14, 1983
New York City and The Vatican Collections
View over 200 Papal masterpieces at the Metropolitan Museum of Art, exhibited for the first time outside the Vatican City. See the new wings at the Met, and see other major museums. Visit the Crystal Palace Conservatory, New York Botanical Gardens, whose 90-ft. dome covers the beautiful fountain made in Damascus, 1703. Brochure available from the Volunteer Office.

Yorkshire and Durham
May 23–June 4, 1983
Great Houses of Yorkshire and Durham
Vanbrugh's famous Castle Howard sets the tone of our tour of great houses of the mediaeval period to the 18th century, with their celebrated collections of art, porcelain, furniture, and silver. We will visit cathedrals, a monastery, and Hadrian's Wall. Two days of leisure in the Lake District will end this spring visit to England. Brochure available from the Volunteer Office.

Quebec City and Ile d'Orleans
June 10–12, 1983
Stay at the Chateau Frontenac, see the art and architecture of the old town, visit an artist's studio, and privately-owned, restored houses.

Looking Ahead
North Carolina featuring Winston-Salem and Richmond for five days in September 1983; Bavaria, September 27–October 12, 1983, visit Munich, the cosmopolitan centre of the arts and her environs, including the fanciful world of Kind Ludwig's palaces; Sri Lanka and South India for 17 days in February 1984; Ireland for 10 days in May 1984; Japan in October 1984.

Gallery Hopping

Another Look at Corporate Art
Wednesday, January 26, 1983 7:45 pm
Meet us at Commerce Court to view the collections of Dominion Securities Ames Limited and Brascan Limited. For further information see next month's issue. Tickets are $5 and may be ordered by following the instructions on page 6.

Frans Masereel (Belgian, 1889-1972), *Les Deux Nègres*, 1923; watercolour on paper, 72.5 x 105 cm. Photo credit: VIDA/Saltmarche, Toronto. Tabachnick Collection. From the exhibition *Tribute: Frans Masereel* in Gallery E through December 12.

The Activity Centre provides a wide range of activities for children in their afternoon drop-in program during Christmas Break.

Activity Centre

Senior Gallery School
Registration is being accepted for adult studio art courses. Winter term runs from January 2–March 10 and spring term from March 13–May 26. Courses are offered on Sundays from 1:00–4:00 pm and Tuesdays from 9:00 am to 12:00 noon, and 1:00–4:00 pm. Evening classes are held from 7:00–10:00 pm on Wednesdays and Thursdays. Courses include drawing, painting, printmaking, sculpture, and watercolour for the novice and the experienced student. All courses are conducted by professional artists. Registration is accepted by mail or in person, and confirmed on receipt of payment. Tuition is $100 for Gallery Members, $125 for non-Members. (A $10 studio fee is added to sculpture and printmaking courses.) Students over 65 are admitted free up to capacity of class. Faculty and course offerings may be subject to change and classes may be cancelled on insufficient registration. No refunds after five business days from date of first class. Call Activity Centre, Secretary/Registrar at 977-0414, ext. 369, for further information.

Christmas Break Program
December 28, 29, 30
Tuesday, Wednesday, Thursday 1:00–4:00 pm
Visitors age six and up are invited to participate in an afternoon drop-in program at the Activity Centre. Materials in drawing, painting, printmaking, and sculpture are made available at no cost and Gallery School artists are on hand to supervise their use.

Members' Activities

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by an informal get-together with fellow Members and your tour guide, in the licensed Members' Lounge. No reservation necessary. For the tour subject, please call the Information Desk on the day of the tour.

Art in the Morning

William Blake: His Art and Times
Wednesday, December 8
Begin your morning visit to the Gallery with coffee in the Members' Lounge at 9:30 am, followed by a special Members' tour of the William Blake exhibition. Tickets $3 each.

Pop Art: Prints & Multiples
Wednesday, January 19
In conjunction with the Pop Art exhibition, we are pleased to present a special film *American Art in the Sixties* that explores the decade's principal developments through interviews with several critics and dealers, and through discussions with the artists themselves. Afterward view the exhibition. Coffee will be served in the Members' Lounge at 9:30 am. Film at 10:00 am in The Jackman Hall. Tickets $3 each.

Special Evenings for Members

William Blake: His Art and Times
Wednesday, December 8
The most important exhibition of the works of William Blake ever to take place in North America will be the subject of our talk and tour. After dinner in The Restaurant, Francis Broun, Art Gallery of Ontario Education Officer and Lecturer, will be our guide to the 250 works in watercolour, tempera, oil, and the engravings and book illustrations. Dinner 6:00 pm. Tickets $20 each.

Pop Art: Prints & Multiples
Wednesday, January 19
This exhibition focusses on three English and four American Pop artists who use the print medium extensively. Dinner is at 6:00 pm in The Restaurant, followed by a lively tour of this stimulating exhibition with Pam Gibson, collector, past Senior Education Officer at the Art Gallery of Ontario. Tickets $20 each.

Tickets for Members' Activities may be ordered from the Volunteer Office by following the instructions on this page. A Member may buy up to four tickets.

The Grange

December – "A glorious goose fattened on the rice bed in our lake was killed for the occasion: Turkeys were only to be met with on old cleared farms in those days."

From *Christmas in Canada* by Mary Barber and Flora McPherson, published in 1972 by J. M. Dent & Sons (Canada) Ltd., Toronto.

Services
A presentation "Introduction to a Gentleman's House" is featured daily in the Music Room. Adult group tours may be arranged by calling The Grange office at 977-1414, ext. 237, before noon. School tours are arranged by contacting the Education Scheduling Office, ext. 200.

Exhibitions
Bartlett's Canada in the Music Room.

Central block, Castle Howard, Yorkshire

Great Houses of Yorkshire and Durham May 23–June 4, 1983

A twelve-day tour of Northern England's finest country houses.

A project of the Volunteer Committee

Indulge in the Esoteric

Survey of Persian Handicraft
$158.95

Luca della Robbia
$147.95

Art of Japan
$127.95 each
(two volumes)

French Painting in the Time of Jean de Berry
$125.00
(two-volume set)

The Jain Cosmology
$79.00

El Lissitsky
$62.95

Korea: A Jade Paradise
$62.00

New Guinea: Man as Art
$62.00

Along the Ancient Silk Routes
$59.00

THE BOOK SHOP

All major credit cards accepted.

Share the Gallery with a special person this Christmas. Give a gift of Membership.

HOW TO ORDER

To order tickets, place reservations, register for courses, or request information, please follow the instructions in the Events listing and the following procedure.

1. Write to the *department specified in the Events listing*, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4.
2. Specify the name of the event, the date, and number of tickets requested, or ask for further information.
3. Indicate your name, address (including city and code), and telephone numbers.
4. For ticket orders send a stamped, self-addressed envelope.
5. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Wanted: Volunteers to spend four hours a week in the 19th century. Volunteers particularly needed on weekends and Thursday evenings to welcome visitors. Please call the Volunteer Office, 977-0414, ext. 263.

Special Events

The Grange
Wednesday, December 1, 12:00 pm
Luncheon lecture on Christmas Traditions
Tickets $7 (does not include Gallery admission).
Available from The Grange, or by calling ext. 237.

Wednesday, December 8, 7:30–8:30 pm
Join Daniel Hyatt at The Grange for an evening of Christmas stories and carols. Refreshments. Tickets $4 for Members; $6 for non-Members (does not include Gallery admission). Available from The Grange, ext. 237.

Printmakers '82
Art Rental Exhibition Gallery
through December 5
An important exhibition of 125 original prints by 73 Canadian artists selected from across Canada.

Gallery Services

Art Rental Service
The collection of about 800 works by Canadian and international artists is available for rental to Gallery Members. Special "rent off the wall" selection for Christmas. Gift certificates available. A project of the Volunteer Committee.

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members and their guests. A selective menu includes a variety of salmon specialties, salads, international cheeses, Chicken Galantine, and Russian Eggs with Caviar. Fully licensed.

The Restaurant
With a charming ambience, the main-floor diningroom offers an artful and diverse menu at reasonable prices. Fully licensed.

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre has slides, videotapes, and media kits relevant to art history available for loan to any individual within Canada. For those able to visit and select their own material, the Centre is open Tuesday, Wednesday, and Friday from 11:00 am to 5:00 pm and Thursday from 11:00 am to 8:30 pm. A catalogue lists the material for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

In addition to new Canadian media kits, the collection has been strengthened in the following areas – ancient, Canadian, and Japanese.

For use of the video facilities, an appointment is advisable (977-0414, ext. 258).

Gallery President Michael Koerner is seen talking with Mrs. Alan Steiner at the Members' Preview for *F. H. Varley, A Centennial Exhibition.*

Gallery Shops

The Reproduction Shop
For gift-giving, consider a signed Henry Moore poster or a silkscreen reproduction of David Milne's *Boston Corner.* Original posters and quality reproductions, including Canada's own Group of Seven, and native Indian and Eskimo art. 10% discount to Gallery Members. A project of the Volunteer Committee.

The Jewellery Shop
The Jewellery Shop carries a selection of superb designer jewellery in gold, silver, brass, and copper, by Canadian and international artists. A project of the Volunteer Committee.

Art Cart
"Make Your Own Cards" stencil book, or make your own cards and decorations with our stickers, notepaper, o'glue tubes, and shoelaces. Munchy Magnets, Smelly Erasers, Art Buttons, Polo Pencils, Detective Pens. One-stop stocking shopping, on the Mezzanine. A project of the Junior Committee.

General Information

Admission
Adults $2
Students (full-time with cards) 75¢
Students 12-16 years 50¢
Members, Ontario Privilege Card Holders, and accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

During *William Blake: His Art and Times* admission is as follows: Adults $5, Students and Seniors $3, Ontario Privilege Card holders and accompanied children under 12 $1.50.

Gallery Hours
Tuesday, Friday, Saturday, Sunday:
11:00 am–5:30 pm
Wednesday, Thursday:
11:00 am–9:00 pm
Closed Monday (Restaurant and Gallery Shops open).

The Grange Hours
Daily 12:00–4:00 pm
Thursday 12:00–4:00 pm and 6:00–9:00 pm
Closed Monday.

DONOR CARDS

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

1. The donor, your name and address.
2. The occasion to be honoured.
3. The name and address of the recipient.
4. Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

A Project of the Volunteer Committee

THE GRANGE

A new Art Gallery of Ontario poster celebrates the 165th anniversary of The Grange

10% Members' discount

THE REPRODUCTION SHOP

A project of the Volunteer Committee

munchy magnets

Great gifts at the

ART·CART

A project of the Junior Committee

Jean Simeon Chardin (French, 1699-1779)
Jar of Apricots, also called *A Desert* 1758
Oil on canvas, 57.2 x 50.8 cm
Collection of the Art Gallery of Ontario

While at the Gallery
dine in comfort at

The Restaurant

Luncheon daily from 12:00 noon
Dinner Wednesday and Thursday
5:00 pm to 8:30 pm
For reservations call 977-0414

Fully licensed. Major credit cards accepted.

Necklace by Anne Dick, made of goldite, a titanium bronze (a new metal made for NASA)

Designer jewellery in metals and semi-precious stones.

THE JEWELLERY SHOP

A project of the Volunteer Committee

Martin Schöngauer (German, 1450-1491), *The Baptism of Christ*, c. 1481-90; engraving pricked for transfer, 15.8 x 15.9 cm. Purchase, 1982.

Recent Acquisition

Martin Schöngauer is the first printmaker in the history of Western art to emerge from the anonymity of the mediaeval workshop with a name and personality that can be at least partially reconstructed. He has long been credited with extending the art of engraving beyond the boundaries of craft, and turning it into a fine art. Schöngauer's fame spread with impressions of his prints, and led the young Albrecht Dürer, in 1492, to set out for Colmar after finishing his apprenticeship in Nuremberg, in the hope of working under the master. He arrived only to discover that Schöngauer had died the previous year.

Like all of the early engravers, Schöngauer had learnt the art as an adjunct to the goldsmith's craft, no doubt from his father. The process was first used to record patterns on metalwork and check them for accuracy. In the hands of Schöngauer, the rather perfunctory linear vocabulary of engraving took a great leap forward. He perfected the system of crosshatching used for shading, described different textures with little flicks of his burin, and used characteristic hooked lines, rather like open paperclips, to denote the fold lines in his gothic draperies.

The Baptism of Christ, c. 1481-90, is believed to be one of a series of five engravings related to *The Life of Christ*. It shows the artist in his maturity, moving away from the complex stylized drapery patterns and shallow composition of the early Gothic toward simplicity, lucidity, and Classical orderliness. Art historian Alan Shestack calls this engraving one of Schöngauer's "most beautifully balanced compositions." The warmth and elegance of the work reflect the lingering charm of the courtly international Gothic style.

It is hardly surprising to learn that Schöngauer's compositions gave rise to a host of copies in all media, such as the German tapestry in The Metropolitan Museum of Art dated 1595. Although imperceptible from the surface, our engraving has been pricked for transfer around the major lines of the composition.

We are pleased to see the first Schöngauer enter the Collection, and to be able to demonstrate the beginnings of the fine art of engraving. The simple beauty of this image, so full of Christian humanism, speaks loudly across five centuries as a great work of art.

Katharine A. Lochnan, Curator of Prints and Drawings.

Cafeteria
Open Tuesday to Sunday
10:30 am–5:15 pm.

The Restaurant
Luncheon seven days a week from 12 noon.
Dinner, Wednesday and Thursday 5:00–8:30 pm.

The Members' Lounge
Open to Members and their guests from noon to 5:30 pm, Tuesday through Saturday, and from noon to 9:00 pm Wednesday and Thursday. Open Sunday, 11:00 am–5:30 pm. Closed Monday.

Gallery Shops
The Book Shop and The Reproduction Shop: open seven days a week, 10:30 am–5:30 pm and Wednesday and Thursday until 9:00 pm; Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours; Art Cart: open Tuesday through Friday, 11:00 am–2:00 pm, and Saturday and Sunday, 12:00–4:00 pm.

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday to Saturday, 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Robert Savage, *Great Island*, 1982

For Christmas giving, buy or rent for family or friends from an outstanding collection of Canadian art.

Gift certificates available.

ART RENTAL SERVICE
A project of the Volunteer Committee

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Canada Post Postage paid / Postes Canada Port payé
Bulk third class / En nombre troisième classe
10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.